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melodious thoughts, tender, and expressive, which will often be played after they have ceased to be a study. The study "A la Cramer," is felicitous in its construction; the "Trill" and "Tremolo" are good and pleasing practice, as also are the "Triplet" and "Bravura" studies, in an eminent degree.

We can recommend these Twelve Studies to teachers and to students, as both pleasing and useful as practice for the several forms of passages indicated in the titles.

GALOP FURIOSO. Composed by A. W. HAWTHORNE. N. Y., Wm. Hall & Son.

Played up to its proper tempo this is a stirring Galop. It is plain and straightforward, not chromatically difficult, but very effective. It is dedicated to Marcus L. Ward, Esq., Jr., of Newark, N. J.

MORNING GLORY WALTZ. For the Pianoforte by A. W. HAWTHORNE. N. Y., Wm. Hall & Son.

This is the simplest of simple waltzes, very sweet in melody, and of the least possible difficulty. It is a pretty trifle which is likely to become popular everywhere, because it sings in the ear, and can be accomplished off-hand. It is dedicated to Mrs. R. Combes of New York.

JUBILATE IN E FLAT. Composed by ALBERT H. WOOD. N. Y., Wm. A. Pond & Co.

This Jubilate has met with much success among the best choirs of the city. It is a popular piece in Grace Church, and is always effective. In its character it is essentially jubilant, and is free in style, albeit it contains some good ecclesiastical harmony. The opening is fresh and joyous, the vocal effect being heightened by a florid accompaniment. The movement in B flat, "Be ye sure that the Lord He is God," is bold, emphatic, and in perfect keeping with the words, and is most excellently well worked. The dash into D major is unceremonious, but gives height and effect. The bass solo is impressive, but the close of that movement, where the tenor and bass cross each other during a space of six bars is decidedly objectionable, is an error, and must prove ineffective. The piece closes by a return to the first movement, with which it closes both brilliantly and impressively.

Joyous music, even to joyous words, is very rare, and we esteem Mr. Albert H. Wood's Jubilate more on account of its being an exception to the general rule. It is really joyful without being too secular, and its bold diatonic phrases, if we may use the term in that connection, renders it well fitted for devotional purposes. We commend it to all good choirs, as both brilliant and effective.

In our next we shall endeavor to give an extended review of music on hand, by Pease, Bassford, Pattison, and a host of other writers.

A curious law suit is about to be brought against the Gas Company of Paris. It laid down gas pipes in front of a tailor's shop so negligently that the tailor and his servant were suffocated during the night, and his wife, long an invalid, went crazy next day. The tailor's family sue for damages.

There have been several deaths in Paris from flowers in bedchambers; the patients died of brain fever or paralysis.

[For the American Art Journal.]
GENTLEMEN OF THE JURY.

BY JOHN W. WATSON.

There she stands with sunken eye,
A lost, degraded creature,
Lost to live, and lost to die,
A deep, unspoken living lie
Engraved on every feature.

Once that eye, now dead and dim,
Flashed in liquid splendor.
Once you woman's merest whim
Could call a score of warriors grim,
Each eager to defend her.

There she stands with withered cheek,
And lips with bloodless scorning.
Forgetting as she strives to wreak
The passions that their silence speak,
That mercy follows fawning.

Once that hair was like the night,
In graceful beauty flowing.
Once there rang with youthful light,
Words soft, through teeth of pearly white,
And lips with crimson glowing.

There she stands, the wreck of soul,
The wreck of worldly beauty.
No word can sway, no charm control,
The heart that like a burning coal
Consumes all sense of duty.

There she stands with scornful hiss,
The emblem of a fury,—
Remember well your sister's kiss,
Your mothers might have been like this,
Gentlemen of the Jury!

CORRESPONDENCE.

WIESBADEN, Feb. 22, 1867.

HENRY C. WATSON,

My dear friend.—I do not yet know if my last letter, intended as an introduction for a very excellent artist to the Editor of the AMERICAN ART JOURNAL, has been duly delivered or not, but having had lately, indirectly, news about all your doings and goings I write again to you, as if I had to thank *you*, my good old friend and colleague, for those welcome notices.

You must know, dear Sir Henry, that several of my best, and best beloved pupils in New York are kind enough to entertain a quite lively correspondence with their old affectionate teacher, and thus I am well posted about your musical doings in New York.

What shall I tell you now about Wiesbaden?

You know that in November last, after having finished a delicious rambling of nearly 5 months, I settled again in Wiesbaden, where formerly I officiated as Conductor and Court-chapel master to H. H. the Duc of Nassau. (*Tempora mutantur*). I am delighted to see that my long absence from here has not injured my former popularity, and I am happy to count my friends by scores.

Twice a week I play Quartets for String Instruments, and once Trios, Quartets, and Quintets,

with Piano. Here I must tell you, dear friend, that the Grand Steinway, which I brought over with me from New York nearly two years ago, after having used it there more than two years previous, has kept wonderfully, and is the admiration of all that have seen and tried it. I am proud in the possession of the best instrument in Wiesbaden. Not being professionally engaged here, I enjoy music more than ever, and you will be glad to hear that the nervousness which compelled me to leave my position in New York, does not trouble me much more.

The Symphonic and Chamber Concerts are very good here, and the Theatre very flourishing. Our best singers are: Mlle. Lichtmey, Mlle. Langlois, Mlle. Waldmann, Mlle. Boschetti, Mr. Caffieri, Mr. Borchers, Mr. Philippi, Mr. Carnor, Mr. Klein, and Mr. Peretti. Conductor, Mr. Jahn from Prague. *Reperoire*—Robert, Huguenottes, Prophet, Muelte de Portice, La Juive, Fidelio, Oberon, Magic Flute, Freischutz, Tell, Stradella, Armida, Don Giovanni, and the usual Italian Operas by Verdi, Donizetti, and Bellini.

I intend to remain here till the opening of the Grand Exhibition in Paris, and there I hope to meet you, my dear friend. Will you come? Now mark, Sir Henry, any communication directed to the care of Mr. Philip Fehr in Wiesbaden, Germany, will always reach me, wheresoever I may be.

Now good bye, my dear Sir, give my best compliments to your amiable wife, and recommend me to our common friends.

Yours, most truly,

THEODORE EISFELD.

LITERARY NOTICES.

OUR MUTUAL FRIEND. Diamond Edition. Ticknor & Fields. Boston.

This is the second volume of the new and beautiful serial Edition of Charles Dickens's complete works, issued by Ticknor & Fields. It is produced in the same style of excellence as the first volume, and contains the whole of Dickens's last work. The typography is perfection, and the whole "get up" in every way worthy the reputation of the house from which it emanates. The illustrations by S. Etyng, Jun. are more carefully drawn than those furnished by him for the Pickwick Papers. The characters are strongly individualized, without any touch of the caricature.

WOODBURN GRANGE. A tale of English Country Life, by WILLIAM HOWITT. T. B. Peterson & Bros., Philadelphia.

This book forms a wide contrast with the feverish, highly colored novels of the present day. It presents social life in one of the English counties, with the varied characters which serve to make up a neighbourhood. Much of the machinery of the story hinges upon the struggle between landed titled aristocrats and the flourishing and wealthy tradesmen, the one for supremacy and the other for recognized position. The bias of the author is evidently with the people, but still he introduces characters which by their real moral worth and high-toned natures, redeems those of "gentle blood" from utter obloquy. It need hardly be said, that the sturdy makers of